

Leonard Guitar
RECORDED
VERSIONS™
with Notes & Tab

AUTHENTIC
RECORD
TRANSCRIPTIONS

JUDAS PRIEST METALCUTS



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DESERT PLAINS

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A

Guitar 1

C5 Bb5 F5 C5 Eb5 Bb5

Guitar 2

C5 Bb5 F5 C5

Guitar 3

B (Guitars 1,2 continue similar)

Guitar 3

C Bb5 F5 C5 Eb5 Bb5

C Bb 5 F C5 Eb 5 Bb 5

C Verse C5 Bb 5 F5 C5 Eb 5 Bb 5

Full moon is ris - ing the sky is black -
 Wild moun-tain thun - der ech-oes my quest -
 Then, in the dis - tance I see you stand -

Guitar 1

Guitar 2

C5 Bb 5 F5 C5

I'll heed your call I'm com-ing back -
 my bod - y aches but I'll not rest.
 On the hor - i - zon you raise your hand.

Guitar 3

(Guitars 1,2 continue simile)

Guitar 3

C Bb5 F5 C5 Eb5 Bb5

The road is gray - cast,
quartz light to guide me

wind's in my eyes _____
'till sun-rise leaps _____

C5 Bb5 F5 C5 Eb5 Bb5

the en - gine rours — be - tween my highs. _____
my pas - sion screams — my heart it bleeds. _____
you fall into my — arms and rent. _____

Guitar 1

Guitar 2

Guitar 3

Guitar 4

P.M.

D Chorus

Ab 5

Guitar 4 From des - ert plains — I bring you love —

Rhythm

Guitar 4 continues simile

F5 G5

from des - ert plains — I bring you love.,

string noise

To Coda

1. 2.

E D5 C5 G5 D5 C5 G5

D5 C5 G5 D5 C5 G5 Solo Guitar I: γ Ab 5

F Ab 5 F5 G5 Ab 5

Rhythmic: P.M. P.M. P.M. P.M.

F5 G5 Ab 5

P.M. P.M. P.M. P.M.

F5 G5 Ab 5

Rhythmic: P.M. P.M. P.M. P.M.

20 18 17 20 18 17 19 17 17 19 17 17 19 17 17 19 17 19 17

Guitar 1

19 17 19 (18) (19) 17 17 17 17 19 (19) 17 19 17 17 17

Guitar 2

5 5 5 5 7 5 5 5 7 7 (7) 5 7 5 7

D.S. al Coda

Coda

Guitar 4

Ab 5 Ab G Bb Cs P.M.

Guitar 1

(Guitar 2)

20 17 17 17 20 17 19 13 12 12 14 12 12 14 13 12 10 12 12 14

(Rhythm)

5 5 5 5 1 3

Guitars repeat fig. B (main riff)

C5

Bb 5

P5

C5

Eb 5

Bb 5

Guitar 4
fade in

P.M.

From des - ert

— plains, ————— I'll bring you

love _____ from des - ert _____

Handwritten musical score for guitar, featuring three systems of staves. Each system has a treble clef staff with a key signature of two flats and a common time signature. The first two systems have empty bass clef staves below them. The third system has a bass clef staff with the text "Guitars 3,4" written above it. The notation includes various chords, arpeggios, and melodic lines with slurs and ties.

D5 C5 G5 D5 C5 G5 repeat 4 times and fade

P.M.

love.

Rhythm

ELECTRIC EYE

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING



A Introduction

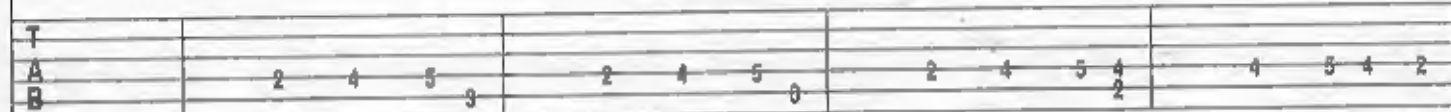
Guitar 1

E5

A5

B5

E5



Guitar 2

A.H.

A.H.

A.H.

A.H.



P.M. on 6 throughout

P.M.

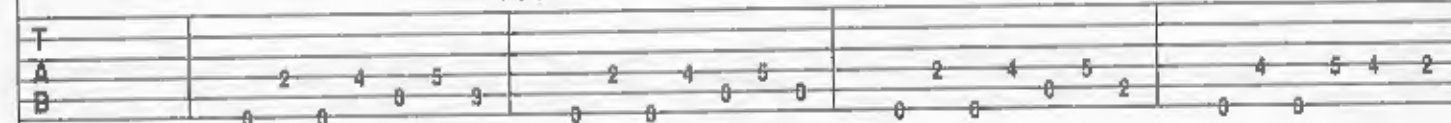
P.M.

A.H.

A.H.

A.H.

A.H.



Guitars 3,4



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To Coda

C5

A5

B5

E5

2 4 5 0 2 4 5 0 2 4 5 4 4 4 5 4 2 2 7

A.H. A.H. A.H. A.H. P.M. A.H. P.M. A.H. A.H.

(P.M. on 6)

2 4 5 0 2 4 5 0 2 4 5 2 4 5 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 7 5 7 9 6 5 9 7 9

B

Guitars 3,4

P.M. on 6 P.M. or 6

9 7 5 7 9 6 5 9 7 9 6 5 9 7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0

C

Verse

A5

Up here is space
Always in focus

P.M. in 5

9 7 5 7 9 6 5 9 7 9 6 5 9 7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0

G5.A A5

G5.A A5

na look-ing down on you stare
can't feel my stare

My las ers trace
I zoom in to

PM on ⑤

G5.A A5

G5.A E5

you but eve-ry - thing you in
you don't know I'm there

You think you're
I take a pride

PM on ⑤

PM on ⑥

D5/L E5

D5/L F5

pri - vate lives — think no - thing of the kind —
in prob - ing a - your sex rel - moves —

There's no
my "ear" less

PM on ⑥

PM

D5/E

E5

E5



D Pre Chorus

C5

Rhythm Gtr.

rue o - scape I n' watch ing all the time. I m - nage of met
 re it - na take pic - tures that can prove...

Guitar 1
 P.M. on 6

9 7 7 9 8 2 4 5 9
 0 0 0 0 0 0 0 0 0

A5
 D5
 a my cr - cits gleam I am per -

P.M. P.M.

(3) 2 4 5 0 2 4 5 0
 0 0

B5
 pet u al I keep the count - ry clean.

P.M.

(6) 2 4 5 4 2 10 10 10 10
 0 2

E Chorus

Asus4/E A/E Em7 E5 D5 Asus4/E A/E Em7 E5 D5



Electric Gtr. 3-4



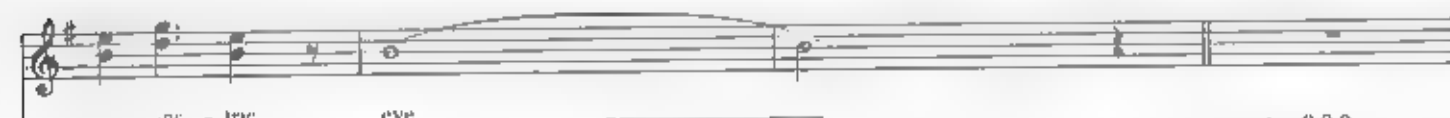
To Code

Asus4/E A/E Em7 E5 D5 1. Asus4/E A/E Em7

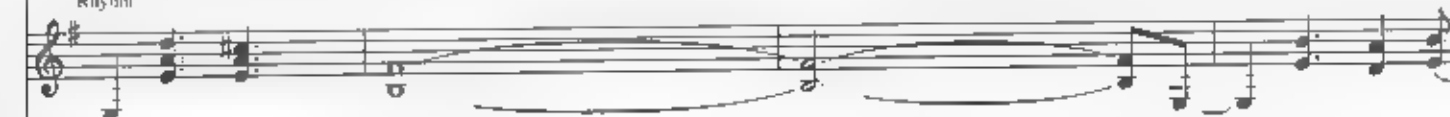


E

2. Asus4/EA/E B5 E5 D5 E5



Rhythm



[illegible]

A5 B5 *Rice* A5 B5
 T T T T
 19 14 17 14 19 14 16 14 19 14 17 14 19 14 16 14
 (9) 10 7 9 10 8 10 7 9 10 7 9 10 11 10 12 (12)
 (2/3) 2 4 4 4 2 2 2 0 2

A5 G5 A5 B5 C5
 P T T T Full Full
 22 14 17 14 22 14 17 14 10 22 17 19 17 22 17 19 17 18 22 10 19 22 21 19 22 21 18 19 22 10 22 19 22 (22) (22)
 (4/2) 4 4 0 5 2 4 2

1000 A5 C5
 Full
 7 8 10 8 7 0 (8) 0 9 9 16 7 9 8 10 8 7
 (2/3) 2 2 2

D S S at Coda \oplus
E.S

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, folk-like style. The melody is played on the top two staves, and the bass line is on the bottom staff. The song is in common time and has a key signature of one sharp (F#). The lyrics are written below the bottom staff.

H Bridge

D5, A'

C5.A B5.A A5

C5, A D5, A

C5, A B5/A AS

C5, A D5, A C5, A

lec tric eye in the sky

'bass plays A pedal throughout

D5/A C5, A B5/A A5 C5/A D5, A C5/A B5, A C5, A D5, A C5, A

fee my stare al - ways there..

B5 A5/B B5 D5/B A5/B B5 A5/B F#5 A/F# B5/F#

There's noth-in' you can do a - bout it de - vel - op and ex - pose

B5 A5/B B5 D5/B A5/B B5 A5/B F#5 C5

I feed up-on your eve - ry thought and so my pow-er grows.

at Coda

Coda Asus4/E A/E Em7 Asus4/B A/E Em7 E5 D5

lec - tric eye.. I'm e - lect - ed e -

Asus4/E A/E Em7 Asus4/E A/E Em7 E5 D5

lec ric eye I m e lect ec po

P.M.

D5 A5 G5 E5 D5 A G5 E5

spoken / lect - ec de - lect - ive e lec - ric eve

feedback

into Dark

ade iut

FREEWHEEL BURNING

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Introduction

Fast Rock
Guitar

PM

B

Main riff
measures 1-2

PM PM PM PM PM PM

octo regeneration

PM PM PM PM PM w/bar PM

C Verse

Fast Oh, and we fur - i - ous we ride the
Oh, we cat - a pault, we re thrust - ing

P.M. P.M.

Guitar 1 In - verse to carve a route for us
to the hilt, un - earth - ing eve - ry fault. then go

< INTRO 2

his head - es long eve - ry curve in sight
head - es long in - to an - y dare.

P.M. P.M.

ev - er would con - lend its right
blat - er at - ions eve - ry where

----- P.M. P.M.

5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7

Corridors 1 2

----- P.M. P.M. P.M.

7 7 7 7 5 7 7 7 5 7 7 7 7 7 7 7 0 0

7 7 7 7 5 7 7 7 5 7 7 7 7 7 7 7 0 0

7 7 7 7 5 7 7 7 5 7 7 7 7 7 7 7 0 0

Pre-Chorus

E5 D5 E5 E5 D5 E5

Born to lead with break neck speed with

7 7 7 2 0 2 0 7 7 7 7 7 7 7 7 7 7 7

7 7 7 2 0 2 0 7 7 7 7 7 7 7 7 7 7 7

7 7 7 2 0 2 0 7 7 7 7 7 7 7 7 7 7 7

E5 D5 E5 D5 E5 D5 C5 B5

high in rane we re spit - ting flames

E Chorus
A5

free - wheel burn ing

Chorus 1

Chorus 2

Chorus 3

A.H. A.H. A.H. A.H. A.H. A.H.

ul A.H. A.H. A.H. full A.H.

free wheel burn ing

The image shows a musical score for a piece titled "Cantata 2" by J.S. Bach. The score is written on two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of several measures, including a long rest in the first measure, followed by a series of eighth and sixteenth notes. The bass staff begins with a bass clef and contains a few notes, including a double bar line. The word "Cantata" is written in a stylized font above the treble staff. The overall appearance is that of a handwritten musical manuscript.

The musical score is divided into two systems. The first system features a guitar part with three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a whole rest in the first measure, followed by eighth-note chords in the second and third measures, and a final eighth-note chord. The middle staff is a single line with 'X' marks in the second and third measures. The bottom staff is in treble clef with a key signature of three sharps and a common time signature, containing a continuous eighth-note melody. The second system features a drum part with four staves. The top staff is in treble clef with a key signature of three sharps and a common time signature, containing a continuous eighth-note melody. The middle staff is a single line with 'X' marks in the second and third measures. The bottom two staves are in treble clef with a key signature of three sharps and a common time signature, containing a continuous eighth-note melody.

The Wind

Handwritten musical score for "The Wind" by Peter Dinklage. The score is written on three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The title "The Wind" is written in the top right corner.

[illegible]



G Bridge

Look be - fore you leap has nev - er been the way we keep our road is free

Guitars 1 2

PM

B5 A5

Charg - ing to the top and nev - er giv - e n nev - er stops the way to be.

PM

E#5 G5 D5

Hold on to the lead with all your wil - d and con - ceal You'll find there's life with

PM

E5 C#5 F#m

To Coda

on coda only

Wh

Rhythm continué simple

The musical score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes, with some beamed pairs. The bass line is a simple accompaniment of eighth notes. Below the staff, there are two rows of fingerings. The first row shows fingerings for the right hand: (15) 12 15 12 14 12. The second row shows fingerings for the left hand: 3 2 5 0 5 0 0 0 5 0 4 0 0 5 7 6 7.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in bass clef. The melody features a variety of note values including eighth, quarter, and half notes, as well as rests. The bass line consists of a sequence of numbers representing fret positions on the guitar strings.

D5 Bb5 C5 F5
 Guitar 1   



Guitar 4





Harmonics double octave higher second time





1.

7 4 4 5 4 4 7 4 4 5 4 4 7 4 5 4 9 7 5 7

2.

Curtain 2

9 9 21 21 10 12 11 12 9 12 10 12 12

Curtain 3

14

AS/L

D.S. al Coda

12 12 12 12 10 9 10 9 12 10 12 12 12 12 14 12 12 11 11

Curtain 2

7 6

♩ Coda

break neck speed with high oc tane We re

spit - ling flames

Chorus

Δ⁶

Free - wheel burn - ing

Chorus

Guitar 2

A.H. A.H. A.H. A.H. A.H. A.H.

full A.H. A.H. A.H. full A.H. full

Free wheel burn

A5

2 3 4

Repeat 4 times

C5 A5 C5 D5 C5 A5 C5 D5 C5 A5 C5 D5 C5 A5 C5 D5

Chorus 2

A5

20 (20) 17 20 (20) 17 20 (20) 17 20 (20) 17 20 (20) 17 20 (20) 17 20 (20) 17

20 17 20 17 20 17 17 17 20 17 19 17 20 17 19 17

A5

20 17 19 17 19 17 19 17 19 17 17 17 17 17

*slide slowly from highest position on neck while tremolo picking

SOME HEADS ARE GONNA ROLL

Words and Music by
ROBERT HALLIGAN, JR.

A Introduction

Guitar 1 D5 B5 C5

Guitar 2

B Main Riff

E5 C#

P.M. P.M.

dig in

P.M. P.M.

Solo guitar

dig in

James bends

full

full

Guitar 2

dig in

P.M. P.M.

C Verse

C/E

Vocal

I You can look to the ic - R who are
power mad freaks

Solo guitar

full

full

full

(17)

Guitar 2

P.M. P.M. P.M. P.M.

E5 E5/B Csus2

Jack to the rig- but you will live — can get to night With the
 ruling the earth — will show how it is hey J! ak you're worth with

uitar 1

uitar 2

E5 C/E E5 E5/B

One my comes you will nev-er be heard — He'll blow your mind and not
 an mal last they'll do - your — your life — and slice your world to bits

PM PM PM PM

Musical score for the song "Band- ing aights". The score is written for a guitar and includes a vocal line and a guitar line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar line features a capo on the 5th fret, indicated by a "D" in a box above the staff. The lyrics are: "sly the a word Band- ing aights". The guitar line includes a "P.M." marking and a final double bar line.

Flash - ing col-ors sleep - less n ights. If the man -
burn - ing hell fire you're blown a - way. Harmony guitar

P.M. P.M. P.M.

(4/2) 2 2 2 2 2 2 2 5 5 2 4 2 2 2 2 2 2 2 2 2 2 2 0 2 3

E Pre-chorus

with the power can't keep it under control some

Guitar 3, 4 (harmonies)

F Chorus

Chorus

E5 D5 E5 1. E5 Csus2

heads are gon - na roll. (echo) roll some heads are gon - na roll.

Guitar 1

P.M. P.M. P.M. P.M.

Guitar 2

P.M. P.M. P.M. P.M.

2nd time To Coda 2. E5 Csus2 D.S. al Coda

Some heads are gon - na roll. 2. The

Guitar 1

P.M.

Guitar 2

P.M.

Guitar

Coda

Guitar 1 C5

headsare goh-na ro l.

Corn 2

P.M. 4

P.M. 4

Guitar 1 Guitar 3 Guitar 4

Guitar 1

Corn 2

P.M. 4

Corn 4

Guitar 5

(2)

9

(9) 11

11 8

r 5

D5

Guitar

7

Guitar 1 2

First system of guitar notation. It includes a standard staff with a treble clef and a key signature of one sharp (F#). The notation features various musical symbols including eighth notes, quarter notes, and rests. Below the staff, there are two lines of fret numbers: (4) 5 and 7 7 9 9 9 9. Further down, there are two more lines of fret numbers: (11) 12 and 10 12. The system is labeled with "Guitar 1 2" and "Guitar".

Harmony guitar 4

1st solo guitar

Harmony guitar 5

Second system of guitar notation. It includes a standard staff with a treble clef and a key signature of one sharp (F#). The notation features various musical symbols including eighth notes, quarter notes, and rests. Below the staff, there are two lines of fret numbers: 7 9 9 10 10 10 10 9 10 9 X 0 9 X 0. Further down, there are two more lines of fret numbers: 14 (14) 12 14 14 12 14 12 14 14 12 14 12. The system is labeled with "1st solo guitar", "A.H. 5ma", and "A.H. (5ma)".

Third system of guitar notation. It includes a standard staff with a treble clef and a key signature of one sharp (F#). The notation features various musical symbols including eighth notes, quarter notes, and rests. Below the staff, there are two lines of fret numbers: 15 (15) (15) 12 15 12 15 12 12 15 12 14 15 12 (15) 12 15 12 14 12 14 (14) 12 14 12. The system is labeled with "A.H. 5ma", "A.H. 5ma", and "A.H. full 5ma".

Fourth system of guitar notation. It includes a standard staff with a treble clef and a key signature of one sharp (F#). The notation features various musical symbols including eighth notes, quarter notes, and rests. Below the staff, there are two lines of fret numbers: 12 14 15 14 12 14 15 12 14 12 14 15 11 12 13 12 13 15 15 13 12 13 12 14 14 12 14 12 11 12 11 11 14 12 7. The system is labeled with "2nd guitar solo".

First system of guitar notation. The treble clef staff shows a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff shows a bass line with a slur over the first two measures and a fermata over the last two. The notation includes various fret numbers and a "full" instruction.

Full

A.H. (5ma)

A.H. (5ma)

(7) (7) 5 3-5 0 7 5 8 5 9 10 10 10 (10) 0 10

Second system of guitar notation. The treble clef staff shows a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff shows a bass line with a slur over the first two measures and a fermata over the last two. The notation includes various fret numbers and a "full" instruction.

5ma

A.H. A.H. A.H. A.H.

A.H. A.H. A.H. A.H.

full full

7 8 9 7 9 10 7 8 10 7 9 10 7 5 7 9 7 (7) 7 5 7 (7) 5 7 (14) 12 15

Third system of guitar notation. The treble clef staff shows a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff shows a bass line with a slur over the first two measures and a fermata over the last two. The notation includes various fret numbers and a "full" instruction.

full 1 1/2

(15) (15) 15 15 12 15 12 15 12 14 14 12 8 12 9 12 9 12 9 12 10 9 12

Fourth system of guitar notation, including lyrics. The treble clef staff shows a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff shows a bass line with a slur over the first two measures and a fermata over the last two. The notation includes various fret numbers and a "full" instruction.

C A/C# D B/D#

With the pow - er can't keep it un - der con - trol some

Guitars 1 and 2 Solo str

Guitars 3 and 4 harmonies

3 5 6 7 2 0 2 0

(12) 7 9 9

Chorus

[illegible]

heads are gon-na roll, some heads are gon-na roll. Some

heads are gon-na roll (echo) roll some heads are gon-na roll. Same

P.M. P.M. P.M. P.M. light

7 0 0 0 7 0 0 10 10 7 0 10 10 9 7 0 0 0 7 0 0 10 0 0 10 0

HEADING OUT TO THE HIGHWAY

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Introduction

A5 C5 G C D5 A5 C5 G C5 G/D

Ab here buys

PM

A5 C5/A* G/A C5/A G/A D5/A A5 C5/A G/A C5/A G/A A5

Uh well I've
2. I got me

PM

*bass guitar plays A pedal

B Verse

C5 B5 A5

said it be-fore and I'll say it a-gain and get noth-in' for noth-in' it's back to when you're back
hang-in a left or hang-in a-right the choice It is yours to do as you might.

- seat driv - in' and your hands ain't on the wheel
 - is op - en wide to place your bid - din Now It's when-

cas-y to go a - long with the crowd and find lat - er on that you say ain't a - lowed
 ev - er you I'm where - ev - er you go If you get wrong a least you can know here s...

- the way to find road what you've been miss - in' -
 - and m les of road It's back to ev - er

C Chorus

1 So I'm head - ing out to the high - way I got noth - in to lose at all...
 2 And I'm

14 14 14 14 14

Chord progression: D5, A5, D5, B5

Lyrics: Gon - na do it my way, take a chance be fore I fal -

Tablature: (14) 14 14 14 14 14

Chord progression: C5, B5

Lyrics: a chance be - fore I fal -

Instrumentation: Guitar 2, Guitar 1, Guitar 3 (faced first time), Guitar 2

Tablature: (14) 14 14 14 14 14

Chord progression: A5, C5, G, G, C, D5, A5, C5

Lyrics: (none)

Instrumentation: Guitars 1 & 2, PM (Pedal Point)

Tablature: 0 0 2 0 0 0 0 5 (0) 4 4 5 7 2 0 0 0 0 5

2. G D5 A5 C5

D Bridge

On the high way

On the high

Way

E Solo

(G5)

A5

B5

Rhythm 1 2

Ooh

Solo guitar

Harmony Guitars 1, 4

Harmony 1 2

(B5)

G5

A5

B

B5

D5

A

A

D5

E5

Guitar 1 solo

Rhythm Harmony leads back

F Verse

mak-in' a curve or tak n' the strain on the de-cline or out on the wain I know ev-

Guitars 2

- 'ry-bod-y breaks down soon-er or at - er we'll put it

Guitar 1

Electricity lead

Harmony lead 1

full

full

Guitar 2

Harmony lead 2

Harmony lead 2

to rights, we'll square up and mend back on your feet to take the next bend a - ware

Guitars 1-2 (Harmony leads tied)

B5 15 E5

of ev - 'ry stone that's com - ing at ya

G Chorus E5

D5 A5 D5 A5 E5

I was head - ing out to the high - way I got noth - ing to lose at all

capo on 1st fret

E5 D5 A5 D5 A5 E5

gon - na do it my way take a chance be fore I fail

D5 (D5) A5 D5 A5 T5
 Yes I'm head - ng out to the high - way I got noth - n to lose at all...

C5 G5
 I got noth - in to lo - se at

HOT ROCKIN'

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Introduction

B A5 C5 G5 A5

♩ guitar 1 (Guitar 2 enters 2nd time)

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Verse
Yuxidi

Verse

C5 **G5** **A5**

Vocal

I've done my share — I'm walk-ing out —
Where is the spark — that kicks the air —
Don't let it stop — don't let it end —

uitar

PM PM PM PM PM PM PM

I want to go some place where I can scream and shout
Where is the en - er - gy that charges ev - 'ry - where
please let it car - ry on and on and on a - gain

[illegible]

the only thing I need to give me piece of mind. I
 I feel my body start to leave the ground and soar. I
 this is the only way... I want to want to want to oh.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C Chorus

want to go want to go want to go hot rock-n

PM PM PM PM PM PM

To Coda

at to go I want to go want to go hot rock-n

PM PM PM PM

D Solo

A.H. B5 D5 A5 B5

A.H. A.H. A.H. A.H.

2 7 10 9 7 8 7 7 7 7 7 7

sounding pitches: G# F# E D#

Rhythm: Gtrs. and 2'

E E5 D D5 E
 * release pressure 4. am ②
 P.M.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal melody in treble clef and a guitar accompaniment in treble clef. The second system continues the vocal melody and guitar accompaniment. The third system shows the vocal melody and guitar accompaniment. The guitar part includes a bass line in the lower register. The score is written in 4/4 time and includes a key signature of one sharp (F#).

[illegible][illegible]

E5

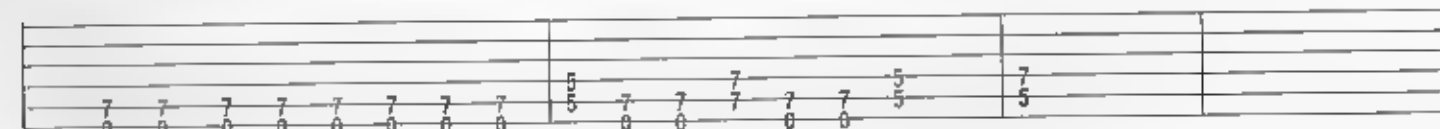
D



E5

B5

D.S. al Coda



⊕ Coda

A5 C5 G5 A5

It's ah I want... It's ah I crave...

P.M. P.M. P.M. P.M. P.M. P.M.

C5 C5

I just oh wait to go hold back—!!

P.M. P.M. P.M.

G5 A5 hold III cue on cue

shake bar

low dive w/bar

shake bar

bar partially depressed

LOVE BITES

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Introduction

MIDI guitar synthesizer (doubled with bass guitar)

NOTE: slowed to 1/2 speed on recording (lowers notes one octave)

B Verse

C Chorus

E5 D#5 C#5 B5 A5 B5 C#5 E5 C#5

In the dead of night love bites love bites

F5 D#5 C#5 B5 A5 B5 G#5

In the dead of night love bites

D Verse

C#5 B5 C#5

In-to your room where in deep sleep there you lie stl to you I creep.

C#5 B5 C#5

Then I de-scend close to your lips cross you I bend you smile as I sip

C#5 B5 C#5

Now you are mine in my con trol one taste of your life and I own your soul.

C#5 B5 C#5

Soft-ly you stir gent-ly you moan Lust's n the air wake as I groan...

E Chorus E5 D#5 C#5 B5 A B5 C#5 E5 C#5

In the dead of night love bites love bites.

E5 D#5 C#5 B5 A5 B5 C#5 E5 B5 C#5

In the dead of night love bites love bites

I. (second time to next strain)

Guitar 2 continues simile

Guitar 3 A.H. A.H.

PS PS A.H. 14 A.H. 14

6 7 4 6 7 5 4 5 7 7 7 4 2 4 4 2 9 4 2 4

planches: G# F#

H Guitar 1

14 14 14

4 2 4 4 2 4 9 4 2 4 11 9 11 11

11 11 11 11 9 11 11

14 14 14

11 11 11 11 9 11 11

14 14 14

11 9 11 9 11 11 9 11 11 9 11 11 9 11 11 9 11

Guitars 4 and 5

14 14 14

11 9 11 9 11 11 9 11 11 9 11 11 9 11 11 9 11

Guitar 1

partial P.M.

Measures 1-4: Treble clef, key of D major. Wavy lines above notes indicate palm muting. Fingering numbers are shown below the staff.

I Guitar repeats figure **G**

Vocal

Guitar 2

Y III

Measures 5-8: Treble clef, key of D major. Fingering numbers are shown below the staff.

J Verse

knew at first sight you'd en - joy my at-tack that with my first bite there'd be no turn-ing back So

Measures 9-12: Treble clef, key of D major. Lyrics are written below the staff. Fingering numbers are shown below the staff.

come in my arms (spoken) I strike an-y hour I wil re-turn to trap and de-vour.

Measures 13-16: Treble clef, key of D major. Lyrics are written below the staff. Fingering numbers are shown below the staff.

[K] Chorus

E5 D#5 C#5 B5 A B5 C#5 E5 C#5

In the dead of night — love bites love bites.

B5 D#5 C#5 B5 A5 B5 C#5 A C#5

In the dead of night — love bites love

A B5 C#

bites. bites. (scream, Ooh — love

P.M. P.M. P.M. — — — —

OUT IN THE COLD

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Introduction

சான்ற நியமனங்கள் கீழ்க் தகவலினை நிர்வாகிகள்
பேரறிவு

A Introduction
 guitar synthesizers used throughout introduction
 Synth 1

Capo 2

Key signature: one sharp (F#)

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815,

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The second system continues the melody on a single staff. The score is divided into sections labeled 'A B', 'C CONTINUED', and 'Duet'. The 'Duet' section features a double bar line and a key signature change to two flats (B-flat and E-flat). The score concludes with a final double bar line and a key signature change to one flat (B-flat).

musical score for "The Rose Tree" in 4/2 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody is in G major and consists of a series of eighth and quarter notes, with some rests. The bass line is simple, with a few notes and rests. The score is divided into three measures, each containing a different melodic phrase. The first measure starts with a treble clef and a key signature of one sharp (F#). The second measure starts with a bass clef and a key signature of one sharp (F#). The third measure starts with a treble clef and a key signature of one sharp (F#). The score is written in a standard musical notation style, with a treble clef and a bass clef. The time signature is 4/2. The key signature is one sharp (F#). The melody is in G major. The score is divided into three measures, each containing a different melodic phrase. The first measure starts with a treble clef and a key signature of one sharp (F#). The second measure starts with a bass clef and a key signature of one sharp (F#). The third measure starts with a treble clef and a key signature of one sharp (F#).

F 5ack19

Synth 4

Synth 1

Synth 4 (doubled two octaves below)

B whistles 1 and 2 distortion
doubling by synth 4

p *M*

Vocal

D5

Cornet 1 2

I'm lay in a - wake

C Verse

- at nigh I can't get you out of my mind. All I can hear.
- I hurt so much to for-give and for get can't take an-y-more.

Synth 4 and Guitar 3 (clean) (I did-n mean to hurt you)

- is my heart - beat and a voice in the dark of some kind
- of this hour there's so many things I re-gret.

(Oh no oh no)

Where are you now? The fears are com-in' back to me once a - gain. Oh, I

Synth 4, gtr 3
Chrs. 2
Synth 4, gtr 3 Chrs. 2

Synth 4, gtr 3 (synth enters 2nd time)

wish you were here tak-in' good care of me I want you, I feel as though I'm out in the cold...

(2nd time)

D

Synth (1st)

2nd time/shut

Out in the cold hear me call - ing I need you I'm so

Synth (2nd time)

PM

1. 2.

could out in the cold please res - cue me 2. I know it was you

could (can't you hear my heart beat)

E Bridge

ritards x 2

Give me a chance baby ah there's noth - ing I would n't do to make it al - right

Just one more chance bab - y I need all your lov-in' to night

angles

Guitar 3 w/chorus effect

0 7 5 4 3 2 0 7 5 4 3 2 1

F D5 Bb5 G5 A5 Bb5 C5

Rhythm

Guitar 3 w/chorus effect

9 2 3 1 2 3 2 3 1 0 3 1 9 3 3 5 5 0 2 2 1 3 5

Bb5 G5 C5 A/C#

9 2 3 1 2 3 2 3 1 0 3 1 9 3 3 5 5 3 5 5 5 4 7 6 5

TR5

7 7 0 (9) 7 0 10 (10) 9 5 7 (7) 0 5 7 6 0 7 6 9 7 7 7 7

D5

PM

G

trill bends

Full

Full

Full

Full

PM

PM

1/2

Full

Full

A.H. Nvp

A.H. Nvp

Full

Full

A.H. Full

pluch: 2nd 5ma

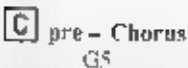
PM

PARENTAL GUIDANCE

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A

10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 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628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 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2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 222



G5 D A To Coda E5 F#5

you could lose twen - ty years — right a - way — so — we say we don't need —
Un - ti your three — piece suit comes back — n' date — get one — thing straight —
Put on my jack - et for you ge. — too old. — Let's rock

D Chorus

Chorus 2 B5 F/B B Em7 A5 Asus4 B5

no no in no pa-ter al-gud ance here We don't need

PM

PM

D Chorus

Chorus B5 F/B B Em7 A5 Asus4 B5

no no in no pa-ter al-gud ance here There's

PM

PM

fills for 2nd verse

4 1 4 4 1 4 4 2 2 4 4 4 1 2 0

[E] Bridge

D/F# G V/E D D/F# G A/E D

no com-mun-i-cation I'm tired of ex-plan-a-tion.

4 5 4 5 4 5 4 7 7 7 7 4 5 4 5 5 5 7 7 7

2 3 3 0 4 0 2 3 0 4 0

D/F# G A/E D D/F# G

Is this mess-age get-ting through? You went through the

4 5 4 5 5 4 0 7 5 7 7 7 4 7 5 7 7 7

2 3 3 0 4 0 2 3 3

A5

B5
F

C5

same bug 100

A5 B5 C5

A5 A A.H. B5 A5 C5

A5 F# F B5 A5 C5

A5 G
 PM 1/2 Full Guitar

19 19 19 22 19 19 19 22 19 19 22 22 (22) (22)
 21 2 2 3 4 4 4

Cello
 7 6 4 4 4 4 4 4 2 4 3 4 4 4

A5 D.S. $\frac{8}{8}$ Al Coda \oplus
 Rhythm Guitar 4 F₄

Guitar 1
 6 4 4 4 4 4 0 9 2 14 15 15
 0 0 0 2 0 2

Guitar 2
 6 7 4 6 7 7 Guitar 5 F₄

Guitar 3
 7 8 10 10

One two and I'm gonna give it up!

PM

PM

PM

PM

PRIVATE PROPERTY

**Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING**

Introduction

ကဏ္ဍတစ်ခု (ကဏ္ဍ) =

random (rate=)

T
A
B

15

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system has a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes, with a repeat sign at the end. Below the vocal line are two staves for piano accompaniment, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The bottom system continues the vocal melody and piano accompaniment. The vocal line ends with a fermata over a whole note. The piano accompaniment continues with the same rhythmic pattern.

C9 D9 A9

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The score is marked with a 'P.M.' (Piano Moderato) tempo and a '5/4' time signature.

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The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with mostly whole and half notes. Above the bass staff, there are two annotations: 'P.M. on ⑥' with a dashed line extending to the right, and 'P.M. on ⑤' further to the right. An upward-pointing arrow labeled 'rd' is positioned between the two staves, pointing towards the first measure of the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a half note E5, and a half note F#5. The melody then descends: a half note E5, a half note D5, a half note C5, and a half note B4. The second system consists of two staves. The top staff continues the melody from the first system, starting with a half note A4, a half note G4, a half note F#4, and a half note E4. The bottom staff is a guitar accompaniment, featuring a series of chords and single notes. The first measure contains a G4 chord (G-B-D) and a G4 note. The second measure contains an A4 chord (A-C-E) and an A4 note. The third measure contains a B4 chord (B-D-F#) and a B4 note. The fourth measure contains a C5 chord (C-E-G) and a C5 note. The fifth measure contains a D5 chord (D-F-A) and a D5 note. The sixth measure contains an E5 chord (E-G-B) and an E5 note. The seventh measure contains a F#5 chord (F#-A-C) and a F#5 note. The eighth measure contains an E5 chord (E-G-B) and an E5 note. The ninth measure contains a D5 chord (D-F-A) and a D5 note. The tenth measure contains a C5 chord (C-E-G) and a C5 note. The eleventh measure contains a B4 chord (B-D-F#) and a B4 note. The twelfth measure contains an A4 chord (A-C-E) and an A4 note. The thirteenth measure contains a G4 chord (G-B-D) and a G4 note. The fourteenth measure contains a G4 chord (G-B-D) and a G4 note. The fifteenth measure contains a G4 chord (G-B-D) and a G4 note. The sixteenth measure contains a G4 chord (G-B-D) and a G4 note. The seventeenth measure contains a G4 chord (G-B-D) and a G4 note. The eighteenth measure contains a G4 chord (G-B-D) and a G4 note. The nineteenth measure contains a G4 chord (G-B-D) and a G4 note. The twentieth measure contains a G4 chord (G-B-D) and a G4 note. The twenty-first measure contains a G4 chord (G-B-D) and a G4 note. The twenty-second measure contains a G4 chord (G-B-D) and a G4 note. The twenty-third measure contains a G4 chord (G-B-D) and a G4 note. The twenty-fourth measure contains a G4 chord (G-B-D) and a G4 note. The twenty-fifth measure contains a G4 chord (G-B-D) and a G4 note. The twenty-sixth measure contains a G4 chord (G-B-D) and a G4 note. The twenty-seventh measure contains a G4 chord (G-B-D) and a G4 note. The twenty-eighth measure contains a G4 chord (G-B-D) and a G4 note. The twenty-ninth measure contains a G4 chord (G-B-D) and a G4 note. The thirtieth measure contains a G4 chord (G-B-D) and a G4 note. The thirty-first measure contains a G4 chord (G-B-D) and a G4 note. The thirty-second measure contains a G4 chord (G-B-D) and a G4 note. The thirty-third measure contains a G4 chord (G-B-D) and a G4 note. The thirty-fourth measure contains a G4 chord (G-B-D) and a G4 note. The thirty-fifth measure contains a G4 chord (G-B-D) and a G4 note. The thirty-sixth measure contains a G4 chord (G-B-D) and a G4 note. The thirty-seventh measure contains a G4 chord (G-B-D) and a G4 note. The thirty-eighth measure contains a G4 chord (G-B-D) and a G4 note. The thirty-ninth measure contains a G4 chord (G-B-D) and a G4 note. The fortieth measure contains a G4 chord (G-B-D) and a G4 note. The forty-first measure contains a G4 chord (G-B-D) and a G4 note. The forty-second measure contains a G4 chord (G-B-D) and a G4 note. The forty-third measure contains a G4 chord (G-B-D) and a G4 note. The forty-fourth measure contains a G4 chord (G-B-D) and a G4 note. The forty-fifth measure contains a G4 chord (G-B-D) and a G4 note. The forty-sixth measure contains a G4 chord (G-B-D) and a G4 note. The forty-seventh measure contains a G4 chord (G-B-D) and a G4 note. The forty-eighth measure contains a G4 chord (G-B-D) and a G4 note. The forty-ninth measure contains a G4 chord (G-B-D) and a G4 note. The fiftieth measure contains a G4 chord (G-B-D) and a G4 note. The fifty-first measure contains a G4 chord (G-B-D) and a G4 note. The fifty-second measure contains a G4 chord (G-B-D) and a G4 note. The fifty-third measure contains a G4 chord (G-B-D) and a G4 note. The fifty-fourth measure contains a G4 chord (G-B-D) and a G4 note. The fifty-fifth measure contains a G4 chord (G-B-D) and a G4 note. The fifty-sixth measure contains a G4 chord (G-B-D) and a G4 note. The fifty-seventh measure contains a G4 chord (G-B-D) and a G4 note. The fifty-eighth measure contains a G4 chord (G-B-D) and a G4 note. The fifty-ninth measure contains a G4 chord (G-B-D) and a G4 note. The sixtieth measure contains a G4 chord (G-B-D) and a G4 note. The sixty-first measure contains a G4 chord (G-B-D) and a G4 note. The sixty-second measure contains a G4 chord (G-B-D) and a G4 note. The sixty-third measure contains a G4 chord (G-B-D) and a G4 note. The sixty-fourth measure contains a G4 chord (G-B-D) and a G4 note. The sixty-fifth measure contains a G4 chord (G-B-D) and a G4 note. The sixty-sixth measure contains a G4 chord (G-B-D) and a G4 note. The sixty-seventh measure contains a G4 chord (G-B-D) and a G4 note. The sixty-eighth measure contains a G4 chord (G-B-D) and a G4 note. The sixty-ninth measure contains a G4 chord (G-B-D) and a G4 note. The seventieth measure contains a G4 chord (G-B-D) and a G4 note. The seventy-first measure contains a G4 chord (G-B-D) and a G4 note. The seventy-second measure contains a G4 chord (G-B-D) and a G4 note. The seventy-third measure contains a G4 chord (G-B-D) and a G4 note. The seventy-fourth measure contains a G4 chord (G-B-D) and a G4 note. The seventy-fifth measure contains a G4 chord (G-B-D) and a G4 note. The seventy-sixth measure contains a G4 chord (G-B-D) and a G4 note. The seventy-seventh measure contains a G4 chord (G-B-D) and a G4 note. The seventy-eighth measure contains a G4 chord (G-B-D) and a G4 note. The seventy-ninth measure contains a G4 chord (G-B-D) and a G4 note. The eightieth measure contains a G4 chord (G-B-D) and a G4 note. The eighty-first measure contains a G4 chord (G-B-D) and a G4 note. The eighty-second measure contains a G4 chord (G-B-D) and a G4 note. The eighty-third measure contains a G4 chord (G-B-D) and a G4 note. The eighty-fourth measure contains a G4 chord (G-B-D) and a G4 note. The eighty-fifth measure contains a G4 chord (G-B-D) and a G4 note. The eighty-sixth measure contains a G4 chord (G-B-D) and a G4 note. The eighty-seventh measure contains a G4 chord (G-B-D) and a G4 note. The eighty-eighth measure contains a G4 chord (G-B-D) and a G4 note. The eighty-ninth measure contains a G4 chord (G-B-D) and a G4 note. The ninetieth measure contains a G4 chord (G-B-D) and a G4 note. The ninety-first measure contains a G4 chord (G-B-D) and a G4 note. The ninety-second measure contains a G4 chord (G-B-D) and a G4 note. The ninety-third measure contains a G4 chord (G-B-D) and a G4 note. The ninety-fourth measure contains a G4 chord (G-B-D) and a G4 note. The ninety-fifth measure contains a G4 chord (G-B-D) and a G4 note. The ninety-sixth measure contains a G4 chord (G-B-D) and a G4 note. The ninety-seventh measure contains a G4 chord (G-B-D) and a G4 note. The ninety-eighth measure contains a G4 chord (G-B-D) and a G4 note. The ninety-ninth measure contains a G4 chord (G-B-D) and a G4 note. The hundredth measure contains a G4 chord (G-B-D) and a G4 note.

C Verne

[illegible]

A5 Am7 D5/A Am7 D5/A c

I don't believe how you'd conceive, that you're good enough for me.

ring

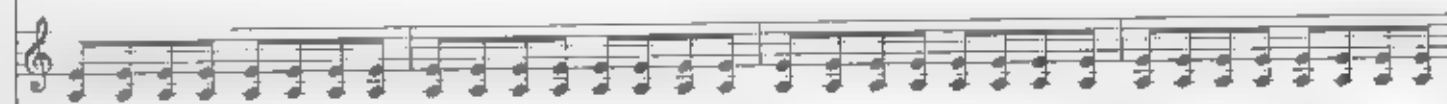
2 0 2 0 0 2 5 5 7 0 5 5 5 7 9 (9)



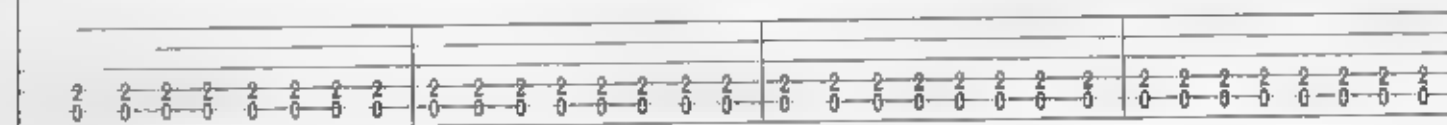
You think you've got it all sewn up but I'll cut you right down to size —
I'm number one when I turn it on. Do you think you can re-late?



let ring



1 M



A5

Am7

D5/A

Am7

D5

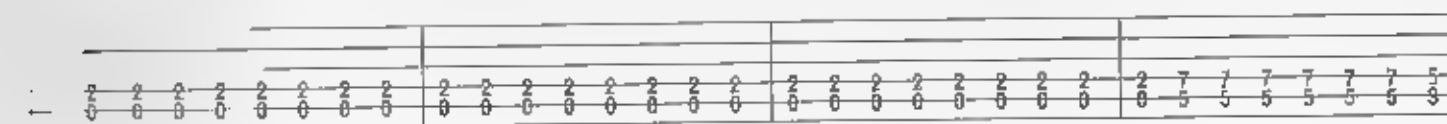
C5



The way I figure you don't ex-ist, so you better re-a-lize —
You'd be a-mazed left in a daze — to see me up-er etc —



let ring



D Pre-Chorus

C D5 A5 F5 C5 G5 C5

Don't you touch, don't get near don't take me for a fool

M. 2 7

similar2

similar3

P.M.

C D5 A5 F5 C5 G5 E G E

Make no mistake No give or take I'm too good for you So keep your

bell

P.M.

E Chorus

A5 G5 D A5 G5 D5 8 6 7

hands off pri- vate prop-er-ty hands off On oh so keep your

Guitar 1

To Coda

A5 G5 D A5 C5 A D5

hands off pri- vate prop-er-ty hand off of me hands

bad

[F]

G5 D5 A5

off keep y r r hands ff me

P.M. on 5

P.M. on 5

P.M. on 5

D.S. al Coda

Coda

hands off or v -

both

D A5 G5 D5

vace pr - er y hands ff oh oh

G Bridge

C5

A5/G

G5

You live in a fan - ta sy I don't e - ven care...

unison bends (full) full full

unison bends (full) full full

unison bends (full) full full

Bb5/G

C/G

If you're look-in' for sym - path - y it ain't there

unison bends full full full

unison bends full full full

unison bends full full full

A5

D

G5

D5

G5

D5

G5

D

G5

A5

bois

H Solo

or to "don't"
Rhythm Guitar continues same

0 10 12 10 14 15 19 22 22 22 10 15 22 17 20 15 15 17 22 17 15 22 17 20 15 14 14 17 22 17 14 15

20 19 20 20 (20) 20 8 (8) 5 8 (8) 5 5 7 (7) 5 7 5 8 5 9 5 7 5 4 5 7

7 10 14 10 10 15 10 10 15 10 10 15 10 14 10 14 10 17 17

7 7 8 10 10

7 7 8 10 10

J

hands of pri - vate prop-er ty hands off Oh oh so keep your hands off Oh oh hands

both

C5 D5 A5

off

P.M. on 5 A peu

P.M. on 5

1/2

M.O.H. 5

M.O.H. 5

Repeat and fade

THE SENTINEL

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Introduction

Introduction

B Verse 1

Verse 1

A5 **C** Verse

As a - long de - scri - ed av e ques - steam - be - gins to rise -

Guitar 2

P.M.

the fig - ures primed and read - y pre - pared - for quick sur - prise.

P.M.

Am7 D5 C/E F G5 A5

He's watch - ing for B signs
He's watch - ing out ts

P.M.

Am7 D5 C/E F5 G5 Esub4 E A5

His life is on the I ne Sworn.
A storm be - on girls to grow

Guitar 2
2nd x only

D Chorus

to a - veng - con - demn - hel

G5 A5 F5

tempt not the bade - al fear the Son - ti - nel. Dogs.

D5 | 1. A5

PM

when the al - leys, smoke is on the wind From deep

A7

side - r's emp - ty shel - ca - be dra - be - se - gns

G5 A5 C5 G5 A5

PM

2. D5 E5 G5 G#5 A5

Guitar 1

rig r = 10 unisur bend unisur bend A

unisur bend unisur bend 11 12 10 (10)

E Bridge E5 C5 B5

most the up - turned (spoken) turned - out ears he can - len - gers - want an I
 cross his chest in seas - hardy rest the rows throw - ing kn ves whose

A5 1.5

n the r fists catch non nars - with which a sea his fate
 ra - zor po his cha - lenged ces ha c

D5 2 E5

A - fir shed nan - y ves

I A5

E C A5

8va

18 17 10 9 7 6 5 5 5 3 4 5 2 2 0 0 2 2 0 2 2 3 2 0

feedback

w/whir

tremolo & fast rate

(2 0) (2 0) 0 0 1 2 0 0 0 2 5 5 0 0 3 3 3 3 3 3 0 0

II

Now fac - ing one an - oth - er the stand - off cuts up time and

0 0 0 0 0 0 2 2 2 2 2 3 3 3 3 3 3 3 0 0 2 2 2 2 2 2 2 2 0 0 2 2 2 2 2 2 0 0 2 2 2 2 2 2 0 0

up - fig a son ic

a l at once a s i - lence falls as the bel ceas - es it's ch me Up -

Guitar synths

A5

P5

D5

on this sign the chal - leng ers with shrieks and cries rush forth. The

A5

F5

D5

knives fly out like bul - lets up - on their dead - ly course

A5 F5 D5

Screens of pain and agony ren the si - len of

A5 F5

midst the dy - ing bod - ies blood runs eve - ry - where

D5 A5

The fig - ure stands ex - press - ion - less in

F5 D5 A5

pass - ive and a - lone in - moved by this Vic - to - ry and the

seeds of death he's sown

Guitars 1 2

Swam

K Chorus

re a - venge con - demn to hell

Guitar

tempt not the blade — a.l fear the Sen — ti — nel. — Sword

Guitar 1, 2, 3 continue fig. [K]

ti — nel. — Sword — to avenge —

Guitar 4

Guitars 1, 2, 3 continue fig. [K]

YOU'VE GOT ANOTHER THING COMIN'

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Introduction

Musical score for guitar and bass. The guitar part (top) is in E major (two sharps) and 4/4 time, featuring a continuous eighth-note pattern. The bass part (bottom) is in E major and 4/4 time, featuring a continuous eighth-note pattern. The score is divided into four measures.

[illegible]

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B Verse

F#sus4 F#4

I fo — I'm — gon na live t up
right — here s where he a s-mends

PM

F#4

lak - in' — I said I'll — new-er get e - nough.
I s - ten, this n ght there ll be some ac - tion spen

PM — — — — — PM — — — — — PM — — — — —

F#4

— to l — I'm — uh, young and k us of proud
hard — ca l - li' — I tie she's

PM — — — — — PM — — — — — PM — — — — —

on the top, but as long — as the mu sic s loud.
got an ace card com - in' down, POLKS

C Pre-chorus

F#5 D5 B5

you think I'll sit a-round as the world goes by you're
 you think I'll sit a-round while you ch.p a-way my brain us -

F#5

think - in' like a foot cause it's a case of do or die } out
 ten I an't foot - in and you'd bet - ter think a - gain.

D5 B5

there is a for - tune wait - ing to be had. If you

D Chorus

C#5 F#m7 F#5

think I'll let it go you're mad you've got a - no ther thing com - in'

P.M. (0)

F#m7 B5/F# F#m7 F#5 F#m7 B5/F# F#sus4

you've got an - oth - er thing com - in' 2 That's

P.M. P.M.

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

com - in' you've got an - oth - er thing com in

P.M. P.M. P.M. P.M.

F#m7 B5/F# F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

you've got an - oth - er thing com in

P.M. P.M. P.M. P.M.

E Bridge Bm7 D/A A5 F#5

In this world we're liv - in' in we have our share of sor - row An -

Guitar 2

Solo guitar

Bm7 D/A A C#5

sweet now and don't give in am for a new to - mor - row

feedback

ult feedback

F Solo

F#m7 F#5 P#m7 B5/F# F#m7 F#5

Solo guitar

full 1/2 full 1/2 full 1/2 full

22 (22) 22 22 (22) 22 (22) 22 17 19 (19) 16 14 14 17 14 16 14 16 16

ritard. 1 2 rhy int

P.M. J P.M. P.M. P.M.

.....

P#m7 B5/F# F#m7 F#5 F#m7 B5/F#

F#m7 F#5 loco F#m7 B5/F# F#5b54 loco D5

Rev B5 F#5

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written on a single staff, with lyrics 'The Rose Tree' underneath. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' underneath. The third system shows the melody concluding with a final note on a whole note, with the lyrics 'The Rose Tree' underneath. The score is written in a clear, legible font, and the notes are clearly marked with stems and beams.

The musical score for '3 Act' is presented in three systems. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps (F# and C#). The second system features a guitar part with a treble clef and a key signature of two sharps, with a tempo marking of '5/4' and a '3 Act' section. The third system shows a guitar part with a treble clef and a key signature of two sharps, with a tempo marking of '5/4' and a '3 Act' section. The score includes various musical notations such as notes, rests, and a key signature change.

_____ tough _____ ain't _____ room _____ for _____ sec - ond best _____ Real

_____ *gradually release bend* _____

16 16 16 16 16 16 16 16 16 16 16 16 (14) 14

F#sus4 **F#5**

strong — got me some se - cur-i - ty. Hey.

Guitars 1 2

P.M.

F#5

I'm a big smash I'm go - in' for a - fin-i - ty — yeah —

P.M. P.M. P.M.

F#5 **D5** **B5**

If you think I'll sit a - round as the world goes by you're
If you think I'll sit a - round while you chip a - way my brain his -

F#5

think - n like a fool cause it's a case of do or die — } Out —
ten I ain't fool - in' and you'd bet - ter think a - gain. — }

there is a for - tune wait - ing to be had if you

D5 B5

think I'll let it go you're mad you've got a no - ther thing

C#5

D Chorus

com - in You've got an - oth - er thing com - in you've got an - oth - er thing

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

com - in You've got an - oth - er thing com - in you've got an - oth - er thing

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

uhh

Cum mis

P.M. P.M.

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

Com- n' down

P.M. P.M.

Guitar I cont figure D

E5 B F#5

You've got an- oth- er thing com- in you've got an- oth- er thing com- in

Guitar 7

TURBO LOVER

Words and Music by
GLENN TIPTON, ROB HALFORD and K. K. DOWNING

A Guitar synths
1-4 frequency shifts

D5 E5

but you I fee me

D5

C5

A5

G5

with - out warn - ing some thing s down - ing,

E5

ist - en,

P.M.

C Verse

D5

E5

G5

E5

D5

E5

Then with n your sens es,

D5 E5 G5 E5 D5 E5
 you'll know your de fense less

5 7 12 9 7 5 7

D5 C5 A5 G
 How your heart beats, when you run for

5 12 9 5

F#5
 or

2 7 7 12 9

D

D5

C5

Y ou can re - treat I spy I ko no

Guitar

Guitar 2

E5

oth - er

I

D5

E5

G5

E5

D5

E5

Then

we

race

to

geth - er

Guitar 2

ff

D5 E5 G5 E5 D5 E5
 We can ride for ev er

12 12 7 5
 16 10 7 5

D5 C5 A5 G
 Wrapped in horse power Drivin' on to

1.5

For - y

ff

ff

7 7 (7) 9 9

F Chorus E5 G5 D5 (D5)

Guitar

I'm your tur - bo lov - er
I'm your tur - bo lov - er

Guitar synth (Guitar 2 effect)

Guitar 2

D5 A5 G5 E5 To Coda

tell me there's no oth - er
bet - ter run for cov - er.

Guitar synth (Guitar 2 effect)

G Bridge E5

We hold each oth - er clos - er as we

Guitar 2

P.M. on ⑤

C/E A5

shift to ov - er - drive and ev - er - y - thing goes

P.M. on ⑤

C5 D5 E5 D5

rush - ing ay — with ev - er y nerve a - live. — We

PM on ⑧

F#5 E#5

move so fast it seems — as though we've tak - en to the sky — Love.

D.S. al Coda

A5 G5 D5 B5 B5

— ma - chines in har - mo - ny we hear the en - gines cry —

PM on ⑤ PM on ⑥

◆ Coda

[H] Instrumental interlude

Bm/D

Synth 1

Ctr 1 Ctr 2

ret ring

Am

Synth

G

Guitar 1

Synth 2

Synth 2

D

D

Synth

Harmony guitar

Am

ful.

Harmony guitar 2

Guitar 3

G D

17 (17) 17

20 20 17 20 18 (18)

9 3 2 0 2 3 2 3

I Lead break

C5 C5 G/B

Rth. gtr 2

Rth. gtr PM

9 (9) 2 (2) 9 (9) 2 (2) 9 8 10 7 10 9 7 9 9

16 9 (9) 16 (16) 9 (9) 16 15 17 15 17 16 14 16 (16)

A5 G5 D E5 D5

perfect syn - chro - ni - ci - ty of which so man - y speak. We

P.M. on **B** P.M. on **B**

E5 C

feel so close to heav - en in this roar - ing heav - y load — and

A5 G5 D E5 B5

then in sheer a - ban - don - ment we shut - ter and ex - plose —

K Outro chorus

Repeat fig. **F** simile

I'm your tur - bo lov - er
I'm your tur - bo lov - er

tell me there's no oth - er
bet - ter run for cov - er

repeat 4x into fade

ROCK YOU ALL AROUND THE WORLD

Words and Music by
Glenn Tipton, Rob Halford and K. K. Downing

A Introduction

Guitar B5 C#5 C#(b5) C#5 B5 C#5 C#(b5)

[illegible]

E5 D5/E B5 B5, s4 B A5

y to the beat f rock n roll — And as

B5 C#5

the vol - ume is roar - ing a-l the crowd is roar - ing let it roll.

Rhythm

P.M. P.M.

C#(5) C#5 B5 C#5 C#(5) C#5 B5 E5

We'l, we don't

Guitar 3

Rhythm

P.M. P.M. J P.M. P.M. P.M. P.M. P.M.

D Verse **D5/B** **E5** **D5/B**

Late in the evening, the cause of metal is a feast, out there's a

P.M. on 6

4 (6)

7

ways some - one try - in' to put it down. So we crank.

the mus - ic ing - er and the voic - es turn to pow - er with a wild
Rivlin

AS BS BS

R. rhm PM

of sound we'll bow 'em all a-way

Guitar 3

(4)

E Chorus

Rock you a.l. a round the world (we're gon-na rock) We re gon-na rock you (2nd time only)

Rhythm

P.M.

Chorus 1

full

19 22

22

19 22

C#5

rock 1

We re gon-na rock rock rock we're gon-na

Rhythm

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

C#5

sh - ake you down we re gon-na dance

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

The musical score is divided into three measures. The guitar part is in F#5 and features a solo with various techniques like bends and vibrato. The rhythm guitar part is in F#5 and features a steady eighth-note pattern. The score is divided into three measures.

The musical score for "The Wind" by George Gershwin is presented in a three-staff format. The top staff is for guitar, the middle for piano, and the bottom for guitar tablature. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes various techniques such as bends, vibrato, and double stops, with specific fret numbers indicated in the tablature. The piano part features a rhythmic melody with a "Rockin'" section. The score is divided into measures by vertical bar lines, and the guitar part includes a "P.M." (Pedal Point) section indicated by a dashed line and an arrow.

D(b5) C#5 8 D(b5) C#5 D(b5) C#5
 16-21 16 21 16 10 16 21 16 21 16 10 16 12 17 12 14 14 12 13 14 9 (9) 6 6

P.M. J P.M.

(11) 9 9 9 9 9 9 7 9 9 9 9 9 9 10 9 7 11 9

C#5 (I) D) D.S.  al Coda 
 C#5 D5

7 6 6 6 6 9 10 9 9 10 9 10 14 10 19 14 10 14 17 14 15 15 15 16 16 (16) 17 17 17

6 6 6 9 9 9 9 9 11 10 11 14 15 14 15 15 16 16 (14) 15 15 16

(11) 7 9 (8) 7 (7) 4 5

Coda 

slide slowly drum break
 slide slowly

(8) 7 11 (9) 0

Rock you ad a - round the world

1.

Rock you all a - round the world. (we're gon - na rock)

P.M. P.M.

2.

(we're gon - na rock you) (we're gon - na rock) (we're gon - na rock you)

P.M. P.M.

slide slowly

Rock you all a - round the world.

Guitar 1

P.M.

Guitar 3

Unison bend full 19 22

Unison bend full 19 22

Unison bend 1/2 19 22

Unison bend full 19 22

Rock you all a - round the world. (we're gon-na rock) (we're gon-na rock you)

P.M. P.M. P.M. P.M.

Guitar 3

full full full full

22 18 22 18 22 22

(Guitar 1 cont. simile)

Rock you all a - round the world. (we're gon-na rock) (we're gon-na rock you)

Guitar 3

unison bend full

17 20 16 18 (18)

Guitar 4 ③ (echo)

Rock you all a - round the world. (we're gon-na rock) (we're gon-na rock you)

full full full full full full full full

10 7 7 10 7 7 10 7 10 7 10 7 10 7

Rock you all a - round the world (we're gon-na rock you rock you rock you)

8 va

unison bend full

17 20 16 19 (19) 16

Rock you all a - round the world. (we're gon-na rock) (we're gon-na rock you)

8 va

Guitar 4

17 10 7 10 10 10 10 10 10 10 10 7

12 12

Rock you all a - round the world.

Guitar 1 repeats fig. A simile to fade

Guitar 4

Solo guitar

P.S. (echo)

Guitar 3

full

12 12 (12)

A.H.

A.H. 1/4 (echo)

12

Solo guitar